

Benefit at Two Houses for N. V. A.

Same Vaudeville Stars to Appear Both at Hippodrome and Manhattan To-night.

One hundred stars of the vaudeville stage will appear at the Hippodrome and the Manhattan Opera House when the fifth annual benefit of the National Vaudeville Artists, which this year has grown to such large proportions that it had to be turned into a two-day event, held this evening, beginning promptly at 8 o'clock. Miss Lillian Russell is coming from Pittsburgh to take part in the entertainment, and all the other artists are under contract to appear.

The receipts for the National Vaudeville Artists' benefit last year at the Hippodrome made a new record by passing \$75,000. This year more than \$100,000 is looked for, as the 15,000 members of the National Vaudeville Artists, each one constituting a committee to sell tickets wherever they may be playing, have disposed of the pastebards in all parts of the East.

The income goes to the maintenance of the National Vaudeville Artists' club house in West Forty-sixth street, and the general good of the order. The programmes at both houses will contain the same acts, the artists appearing in different running order. Among those who have signified their intention to appear, besides Miss Russell, are Misses Janet Adair, Belle Baker and Irene Dodson; Six Brown Brothers, Burns and Frasier, Bushman and Bayne, Cameron Sisters, Harry Carroll, Miss Emma Carus, Clark and Bergman, Clayton and Edwards, Joe Cook, Creole Fashion, Fred Dier, Miss Dorothy Dixon and Carl Hyson, Miss Kitty Doner, Gus Edwards, Julian Eltinge, Ford Sisters, Harry Fox, Eddie Foy, Frisco, Miss Emma Hale, Raymond Hitchcock, Miss Gertrude Hoffman, Joe Howard, Miss May Irwin, Miss Dorothy Jordan, Juliet, Robert Emmet Keane, Charles and Mollie King, Lee Children, Eddie Leonard, Bert Levy, Fred Lindsay, Louis Mann, Four Max Brothers, Masters and Kraft, Miss Stella Mayhew, Miller and Mack, Four Mortons, Mosconi Brothers, Jack Norworth, Miss Elizabeth Murray, Nat Nazarro, Four Readings, Miss Pearl Ray and Band, Higgs and Witche, William Rock and Girls, Pat Rooney and Marion Bent, Eddie Ross, Yvette Ruge, Chit Sale, Joseph Santley, Santos and Hayes, Miss Eva Shirley, Alleen Stanley, Miss Emma Trentini, Van and Corbett, Miss Gertrude Vanderbilt, Van Hoven, Whiting and Egan, "Yip, Yip, Yip," and Miss Margaret Young.

Personal Notes of The Screen Studios

Miss May Allison will shine no longer as a Metro star. Her contract has expired and she is expected to affiliate with another organization or return to the stage.

Arthur Somers Roche has written a story expressly for Miss Alice Lake. It is called "Over the Phone" and Wesley Ruggles is directing.

Earl Metcalfe, before the war one of the most popular screen heroes, is playing a long term engagement with Miss Ruth Roland.

The immigration problem will be discussed pro and con in the new picture which John Griffith Wray is scheduled to direct for Thomas H. Ince.

Theodore Roberts has undergone a serious operation in a Los Angeles hospital. He has been playing a prominent part in "The Woman" at the Ince studio.

Balsanz, the great French author, is being considerably filmed. Robertson Cole is releasing a special production of one of his stories, "The Conqueror Power," for Metro. Miss Alice Terry and Rudolph Valentino head the all star cast.

Lee Moran is stepping out as an individual comedy star, having split professionally with Eddie Lyons, his erstwhile partner. His first picture is to be an H. C. Witwer story, "Robinson's Trouser."

Miss Marion Fairfax, the producer, is no relation of Miss Beatrice Fairfax, the matrimonial expert.

Miss Mary Pickford's understudy, Louise Du Pre, is in a Los Angeles hospital taking the rest cure. On leaving the institution she will be presented as a star by a new organization.

The Metro company has signed George D. Baker, noted director, whose last picture will be a Garret Hughes starring vehicle. His first of three productions will be "Hunch," by Percival Wilde.

The funny little straw hat worn by Charles Ray in "The Old Swimmin' Hole" was sold at auction to raise funds for the Armenian Relief. It brought \$200 to the cause.

Various changes are taking place in the personnel of the Goldwyn organization. Victor Schertzinger's contract expires at the end of the current production. Clarence Badger is reported as having completed his contract, and Will Rogers, it is thought, will leave Goldwyn to form his own company.

The neighborhood of Beverly Hills, Cal., is considerably electrified by the appearance on bicycles of both Miss Mary Pickford and her understudy, Louise Du Pre. Mr. Pickford is teaching his wife how to ride in preparation for certain scenes in his newest, "Little Lord Fauntleroy."

After a considerable absence Miss Edith Storey will be seen in a Robertson-Cole story, "The Beach of Dreams." Miss Storey has been building a new home in Los Angeles.

Leonard Merrick's story, "The Lady and the Laurels," is to be Cecil B. De Mille's new production.

In "The Great Impersonation," the story by E. Phillips Oppenheim, which is now being filmed by Paramount, James Kirkwood, the featured player, has a dual role, appearing both as an Englishman and a German. In the cast are Miss Ann Forrest, Alan Hale, Lawrence Grant, Fontaine La Rue, Bertman Jones, Winter Hall and Miss Truly Shattuck.

Philip Bartholomew, one of the leading writers of screen and stage, joins the forces denying the need of fear of "German film invasion." He admits that some of his productions are remarkable, but insists that our average pictures excel the average foreign product of any country.

Miss Gloria Swanson has finished her first starring picture for Paramount, "Elmer Glyn's 'The Great Moment.'" Efforts for the picture were made in a suburb of San Francisco and in the California mountains. Scenes in the story are in Russia, England, Washington and the Rocky Mountains.

Miss May Collins has been engaged by Universal to play the leading role opposite Frank Mayo in "The Shark Hunter," written and produced by Fred Loew Grayville.

Screen Shadows

Buster Keaton's Romance With Miss Talmadge Crowned in June.

BUSTER KEATON has just given his fiancée, Miss Natalie Talmadge, a ring, with a sparkler that, rightfully speaking, according to the traffic regulations, ought to be dimmed while in the city, especially when passing another car. The significance of this may be lost upon the average layman, even if he does call the evening beginning promptly at 8 o'clock, Miss Lillian Russell is coming from Pittsburgh to take part in the entertainment, and all the other artists are under contract to appear.

It did not mean, when Buster came East about a month ago to claim the young woman to whom he had become engaged without having seen her in two years, that he would merely throw her and a suit case into a taxicab and dash off with a collar full of rice. Oh, no—existence isn't so simple off the screen, no matter how direct and reckless of consequences one may be on the screen, even to meeting matrimony half way. For another young man had appeared on Miss Talmadge's horizon, and the name of Owen Gilman was coupled with hers in the Broadway betting.

Gilman was a pleasant faced young man who was known as "the butter and egg king" of Chicago, "which would hardly seem to bring him into the enchanted realm of the movies except, say, in connection with a messy grocery store comedy of Keaton's. But there is plenty of endless prosperity in them, for coos and hens have a way of repeating, and young Gilman, though only 28, was reported already to have amassed enough in the way of a million to entitle him to look twice at a film star without being fazed for it.

Had the stars inclined Miss Talmadge in the path of butter and eggs it would have meant, with her sister Norma's marriage to Joseph M. Schenck, movie magnate and pillar of banks, and her sister Constance's elopement with John Biagiolo, wealthy tobacco merchant, that the Talmadge family would have been amply barricaded against most of this world's wants, and that it would have been possible for Natalie to swap one of her Plymouth Rock nuggets for one of Constance's packs of Meccas. Nowadays this might be considered no mean advantage.

But Buster is a matter-of-fact young man who is daunted by nothing, not even by a strange bulldog, let alone another man. He let no grass grow under his feet and did some concentrated hustling, house hunting, and so on, before he left the benign sunshine of Los Angeles in time to get nipped by a frost here.

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A great variety of such films has sprung up, and in Germany you can learn banking, architecture, agriculture, chemistry, house building, electrical engineering and even military without batting an eye. The Germans are taking this means of advertising for the rest of the world as well as themselves because they realize that if their wares were boosted in print the publicity organ could readily be charged with being pro-German, but if a moving picture reveals the excellence of their products, who can call it Germanophile or a liar?

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'Klick-Klick' New Revue at Palace

Joseph Santley and Ivy Sawyer Appear in the Sketch—Other Acts.

Joseph Santley and Miss Ivy Sawyer will make their annual pilgrimage into the realm of the revue this week at the Palace with a vehicle called "Klick-Klick," which was written for them by Kenneth Webb and composed by Roy Webb. Hassard Short directed, and they are supported by Miss Helen Kroner, Miss Madeleine Van, the Trade Twins and Mary. Others on the bill are the Country Sisters, Fred Lindsay, a revue featuring Frank Dobson, A. Robins, Rome and Gaut, Jim and Betty Morgan and Pete and His Pal.

The chief acts at other vaudeville houses follow:

EIGHTY-FIRST STREET—Chit Sale, Miss Miriam Cooper in the photoplay "The Oath."

ROYAL—Joseph E. Howard and company and Betha Bari and company.

ALHAMBRA—Gus Edwards' revue, "Dumplings."

BROADWAY—Burt Gordon and Gene Ford, and Princess Wahlkita.

COLISEUM—John E. Hymer and company and Miss Dolly Kay.

REGENT—Naryl Norman, Demarest and Collette.

AMERICAN—Robert Reilly and company and the German photoplay "Deception."

PROCTOR'S FIFTH AVENUE—Ray Raymond, Pressler and Kliss.

PROCTOR'S TWENTY-THIRD STREET—Harry Hayden and company and the Morley Sisters.

PROCTOR'S FIFTY-EIGHTH STREET—Morgan and Gates, Bobby Goriore.

PROCTOR'S 135TH STREET—Newhoff and Phelps, Princess Radjah.

"Mary" Joins Plays in Brooklyn Theatres

"The Emperor Jones," with Charles Gilpin, the negro actor, and the entire Princess Theatre cast and production intact, will conclude its season with its Brooklyn engagement at the Midway Theatre, and will be taken for a tour of the leading cities of the country beginning early next season.

George M. Cohan's Comedians will make their bow in Brooklyn at the Montauk Theatre to-morrow night in the Cohan musical hit, "Mary." The book and lyrics are by Otto Harbach and Frank Mandel, and the music by Lou Herz.

This company includes many artists who have appeared in prominent productions here.

John Hyams and Miss Lella McIntyre will divide headline honors at the amphitheatre with Miss Lillian Shaw, Georgia Campbell and her company and Moran and Mack will be others.

Miss Belle Baker will head the bill at the Bushwick.

Miss Edith Storey and the London Palace Girls will top the programme at the Boro Park.

Misses Fanny and Kitty Watson will be the leaders at the Flatbush.

Miss Kitty Dulbe and Company will be at the Columbia, Far Rockaway.

Mollie and Charles King will be the featured performers at the New Brighton.

Miss Marguerite Clark in the photoplay, "Scrambled Wives," will be the attraction at the Strand.

Novelties in Music At Picture Houses

The appearance of the American violinist, Sascha Jacobsen, distinguishes the musical programme at the Capitol this week. Mr. Jacobsen is the second of the prominent artists whom S. L. Rothafel has succeeded in enlisting in the interests of motion picture presentation, the first being Percy Grainger.

Mr. Jacobsen will appear at the four de luxe performances each day, playing the "Gypsy Airs," by Sarasate, and several shorter encores. His engagement at the Capitol will mark his last appearance in this country for two years, during which time he will tour England and the Continent.

The Capitol orchestra, under Erno Rapee, with the Capitol mixed quartet and the entire Capitol ballet corps, participate in the opening overture, consisting of selections from the popular success "Maxime."

The choreography has been arranged by Alexander Gouness, for Miss Gumbrell, Leon Leonidow, Misses Doris Niles and Thalia Zanou.

The vocal numbers by the quartet are in charge of William Art. Miss Maria Samson, Hungarian prima donna, who is making her American debut here, will sing "Rachem," the Hebrew invocation by Mona Zuca. Miss Gumbrell, ballerina, will dance a solo number to the "Polka Pizicato" of Delibes.

The proper musical atmosphere for the Strand feature will be supplied by the Strand orchestra, which will play selections from "Naughty Marietta," by Victor Herbert, as an overture, conducted by Carl Edwards and Francis W. Sutherland; Walter Vaughan, tenor, and Ethel Beat, soprano, in a duet, who will sing selections from "Apple Blossoms" (Kreisler-Jacob); Katherine Stang, violin virtuoso, and Frederick Smith and Herbert Sison, who will supply the organ accompaniment.

Tachakowsky's "Capriccio Italian" will be played by the Rialto orchestra, under the direction of Hugo Riesenfeld and Lion Vandenheim, as the principal musical number. Carl Richardson will sing "Tim Rooney's at the Fightin'."

Miss Nora Flynn, and Miss Lotta Miles, soprano, will also sing. Miss Priest will play "Invitation to the Dance" as the organ solo number.

Weber's "Oberon" overture will be played by the orchestra under the direction of Frederick Stahlberg and Joseph Littau as the principal instrumental number, and a selection from Lehar's "The Merry Widow" as an added number. "An Indian Idyll" will have as its featured soprano, and Georges Du Fresnoy, tenor, and Prof. Firmin Swinnen will play the staccato from Widor's "Fifth Symphony" as an organ solo number of the programme.

Three Plays on the Move.

Three productions change their place of residence with their casts intact beginning to-morrow night. The Theatre Guild moves "Lilium" from the Garrick to the New York Theatre.

The Negro entertainers will present "Shuffle Along," a so-called all-colored musical melange, at the Sixty-third Street Theatre to-morrow night. The piece was originated by Miller and Loria, who also appear in it. Lyrics and music are by Steins and Blake. Miss Lottie Gee is prima donna.

'Scrambled Wives,' 'Snow Blind' and 'Two Weeks With Pay' to Be Screened



MISS PAULINE STARK IN "SNOW BLIND" CAPITOL



MISS MARGUERITE CLARK, Bebe Daniels and Pauline Stark in New Roles.

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York, but spent most of her life in the up-State city. She is of Dutch and Irish descent.

"PEEK-A-BOO" RUNS ON. Jean Bodini's "New Peek-a-Boo," which has scored a hit at the Columbia Theatre, will begin the second week of its all summer run at that house Monday afternoon with Clark and McCullough as the featured comedians.

"SCRAP IRON" FOR RAY. Announcement is made of the release on May 30 of "Scrap Iron," Charles Ray's next picture. The production marks the debut of the star as a director. It is the fifth of Mr. Ray's personally produced offerings in which he is presented by Arthur E. Kane for first National release.

IN THE UPTOWN THEATRES. Lee Shubert will present William Faversham in Mark Twain's romantic comedy, "The Prince and the Pauper," daily afternoon with Clark and McCullough as the featured comedians.

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